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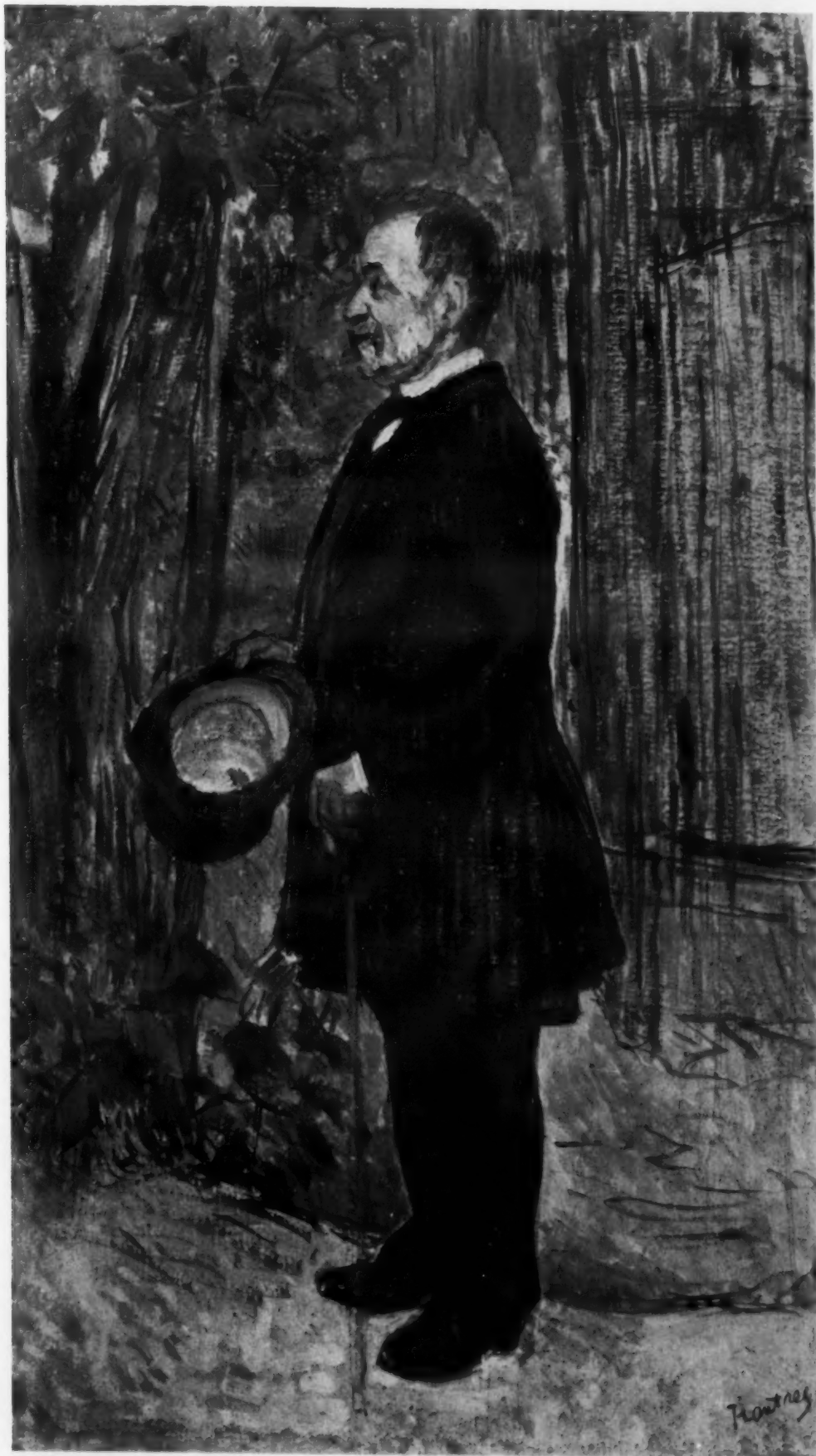
NOVEMBER 20, 1937 ✦ A GREAT LAUTREC
EXHIBIT ✦ CONSTABLE & THE LANDSCAPE
THE ROUAULT SHOW ✦ NEW MUSEUMS

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THE ART NEWS

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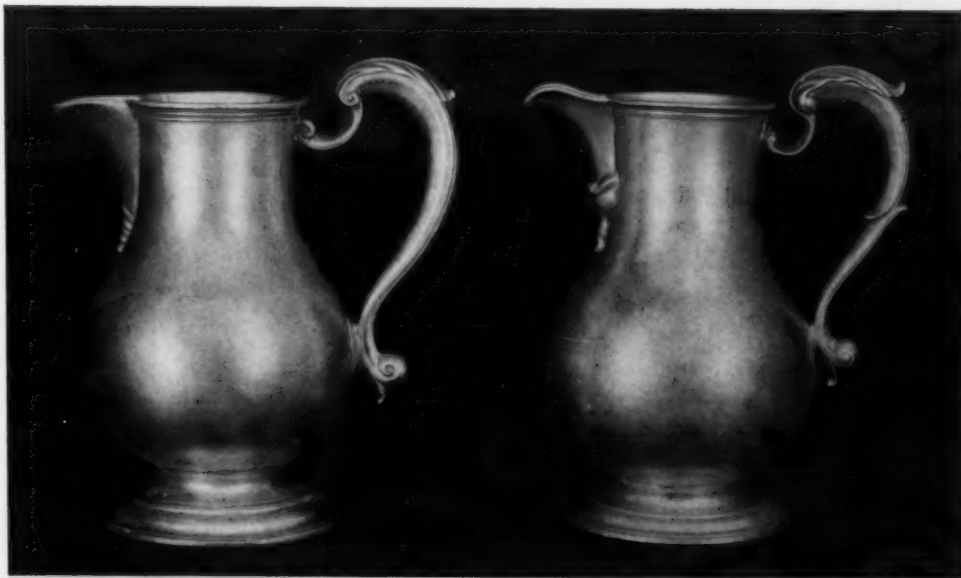
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THE ART NEWS

NOVEMBER 20, 1937

A Missionary Show of Old Drawings *Introducing Masters from the XIII to the XIX Century*

HOWEVER much is constantly being said hoping for a new generation of American collectors, it is not likely to accomplish as much as will a single practical gesture such as that of Durlacher Brothers who are currently exhibiting some fifty drawings by old masters of the thirteenth to nineteenth century,

lower of Ingres—Chasseriau—written across it in its own lines.

But the attributed drawings, too, are well worth noting. So fine a portrait as the *Woman* by Jacopo Pontormo, long incorrectly given to Andrea del Sarto in the famous Henry Oppenheimer Collection, is a handsome document of the fullest development of rich,

(OPPOSITE
PAGE)
JACOPO
PONTORMO:
"PORTRAIT
OF A LADY"



(LEFT)
CLAUDE
LORRAIN:
"CATTLE
PASSING
A FORD"

EXHIBITED AT DURLACHER BROTHERS

plainly marked with prices ranging from twenty to fifteen hundred dollars.

Old drawings fall, for collecting purposes, fairly easily, into three categories. The first is the *rara avis* of a sketch for a painting by one of the greatest masters, like Holbein or Michelangelo; the second, the pretty-picture, generally of the seventeenth or eighteenth century, plentifully blocked in with wash or watercolor to the extent that it is more a monochrome painting than a graphic impression; third, the pure drawing—rapidly, instantaneously sketched from life, by either a great painter who was a prolific draughtsman or by some lesser master who is more desirable for his able draughtsmanship than for the less inventive quality of his finished paintings.

To the latter group belong the items in the current exhibition. It is testimony to their integral quality that many of them are ascribed only to national or local schools of a given epoch, so that they may be judged as works of art independently of the critical standing of the author.

Such a work is, first of all, the English or Irish *St. John*, a carefully delineated and stylized work obviously intended as the pattern for a woodcut or an embroidery which sustains the spirit of Gothic line as effectively as a page from one of the local illuminations of the period. From this it is a far cry to the lovely *Nude* modestly ascribed to "French School, early nineteenth century," which seems to have the autograph characteristics of the great fol-

lowed by Ingres—Chasseriau—written across it in its own lines. But the attributed drawings, too, are well worth noting. So fine a portrait as the *Woman* by Jacopo Pontormo, long incorrectly given to Andrea del Sarto in the famous Henry Oppenheimer Collection, is a handsome document of the fullest development of rich,

The seventeenth century is particularly well represented. First is the deeply poetic landscape by Claude Lorrain, an evocative pastoral in monochrome which is also a document of the direct sketching from nature that was a root of the longest enduring school of landscape painting in the history of art. The fine sense of space, the sage use of white areas and the balanced composition constitute an explanation in themselves of the material which Claude used to paint his poems to nature in oil on canvas. No less charming is the miniature portrait by Nicholas Maes, executed in one of the moments of Vermeeresque realism which are the most endearing phase of this master.

Eugenio Lucas and Pierre Prudhon complete the showing for the nineteenth century, each with characteristic works that bespeak, as does the entire exposition, a far wider interest than heretofore in the authors of these works.

A. M. F.

ROUAULT: STAINED GLASS IN PAINT

A New View of a Unique Modern Mediaevalist

BY MARTHA DAVIDSON

GEORGES ROUAULT is one of the great figures in modern art. Yet the New York public knows little about this singular genius who has become a person almost as mysterious as his paintings. Consequently the current exhibition at the Pierre

Matisse Gallery, which reviews this artist's work from 1904 to 1917, is an event not to be overlooked.

The unlovely prostitute, the pathetic clown, the perfidious judge and lawyer—this is the strange repertory that includes Christ, crucified and sorrowing, and an occasional nocturnal landscape. These are the main themes which are shaped over and over again each time in a slightly different mould, never becoming automatic or intellectualized, but always springing from the emotional convictions of a deeply religious painter.

For almost four decades Rouault, the antithesis of Picasso, has beaten his own path, remaining stable in a fluctuating world and continuing to perfect a personal expression that is bound inseparably to its pictorial style. Form and content are here so irreducibly welded together that it is the total aspect that eloquently generalizes the significance of the painting, appealing to the emotions of the spectator rather than to his analytical judgment. "As for me, I seek solely to transcribe emotions plastically. . . . I do not propose to moralize. Art is infinitely higher than ethics." Thus Rouault himself has accidentally defined the fundamental difference between his art and the work of Daumier. Daumier was a crusader whose bitter satires were directed towards universal legibility while Rouault turns inward, satisfied with the objectification of his inner visions based on an intense interest in humanity. It is only mistaken reason that calls Rouault a brutal realist. Despite the heterogeneous company of his world it remains a transcendental realm that is more closely allied with mediaeval mysticism than with twentieth century materialism.

At the impressionable age of fourteen Rouault was apprenticed to a stained glass worker and until he was eighteen he studied and imitated Gothic windows. His maternal grandfather, a collector of prints by Daumier, Callot, and Rembrandt, encouraged his efforts and in 1893 he entered the famous atelier of Gustave Moreau, that liberal academician whose celebrated students included Matisse, Marquet, and Dufy. Rouault became Moreau's favorite pupil. He was a friend of Léon Bloy and Huysmans, the author of the superbly decadent *A Rebours*, and Rouault was a visitor at the monastery in Poitou where Huysmans dreamed of forming a group of Catholic artists. When his teacher died in 1898, Rouault was appointed curator of the Musée Gustave-Moreau, a dismal retreat in Paris which the artist has been guarding these past forty years. Soon after Moreau's death Rouault, despite the academic honors that had been awarded him in his early

(Continued on page 18)



EXHIBITED AT THE PIERRE MATISSE GALLERY

ROUAULT: "THE OLD CLOWN," A PATHETIC HEAD SYMPATHETICALLY PAINTED IN SONOROUS COLORS

TWO NEW MUSEUMS OPEN IN NEW YORK AND WASHINGTON

THE opening, on successive days this month, of two new museums adds still further luster in the annals of American art to the year 1937 — a year which has already recorded the Mellon and Solomon R. Guggenheim gifts and endowments. This time both New York and Washington have benefited, the former by the throwing open to the public of the Jules Bache Collection, and the latter by the inauguration of what is expected to be the first of a series of affiliates of the New York Museum of Modern Art, which has already proved itself so successful in this city. To celebrate the latter occasion there is being held in the Gallery's new quarters in Washington an exhibition of modern French masters which has brought together some of the most famous works of the late nineteenth and early twentieth centuries.

Of the sixty paintings of the Bache Foundation, many of them unique works, much has already been written, though to the general art lover they have hitherto been inaccessible. The decision to throw this collection open to the public without further delay is a recent one, and one that will be much appreciated in view of the length of time that the adaptation of such a building to the purposes of a museum ordinarily entails. Four days a week have been set aside for the exhibition of these works to which the public may gain admission by application only.

The inestimable advantage of being enabled to view great works of art in a private collection rather than in the atmosphere of impersonal severity of the average museum is one that is coming to be generally recognized. In retaining the harmonious surroundings of a private house for which the paintings have been acquired as a necessary complement to the furnishings, the Bache Foundation follows the admirable example of the Frick and a few other small, privately endowed museums in America. The color schemes of the rooms, the luxurious rugs and handsome pieces of furniture and, above all, an excellent system of indirect lighting contribute to a



LENT BY THE MUSEUM OF MODERN ART TO THE WASHINGTON GALLERY
PAUL CEZANNE: "PORTRAIT OF MADAME CEZANNE," CA. 1888

general effect that allows full enjoyment of the works of art. In particular the French eighteenth century paintings, so indispensable to the ensemble of the formal room of the period, gain by such a presentation. In the present arrangement they are in a small salon whose *boiserie* walls form the ideal background for the works of Drouais, Fragonard, Boucher and Watteau.

Entering the gallery on the ground floor the visitor is confronted by the works of Italian masters, of which the Cosimo Tura masterpiece, *The Flight into Egypt*, the Titian *Venus and Adonis* as well as examples of Raphael, Botticelli, Signorelli and Filippino Lippi are set off by a splendid sixteenth century Gothic Flemish tapestry

woven about 1525, cabinets of rare Limoges enamels and sculpture of Tullio Lombardi, Pieter Vischer and Sansovino. In this hall the illumination of each individual painting has been carefully considered and is effected through a series of inconspicuous holes drilled in the carved oak beams of the ceiling. The remainder of the Italian works are on the succeeding floor, where there is also the famous Goya child's portrait of *Don Manuel Osorio de Zuñiga* surrounded by his pets.

Claret colored hangings and overstuffed furniture add to the attraction of the Dutch room which adjoins this hall. Here are the three great Rembrandts, the two Vermeers and works of Terborch, Van Dyck, Frans Hals as well as the small collection of bronze Italian Renaissance statuettes, chief among which is the figure of *David with the Head of Goliath* by Luca della Robbia.

The French eighteenth century paintings collected by Mr. Bache can be viewed in the salon for which they were originally acquired, flanked by a Beauvais tapestry designed by Boucher. An outstanding canvas among these works, which include the famous names of the school, is the delightful Watteau *The French*



LENT BY MR. A. CONGER GOODYEAR TO THE WASHINGTON GALLERY
"L'ESPRIT VEILLE," ONE OF THE FINEST SYMBOLICAL FIGURE COMPOSITIONS BY GAUGUIN

Comedians, formerly in the possession of the Emperor Frederick II. Sculptures by Clodion, Houdon, Falconet and others further carry out the ensemble, as does a miniature of *Lady Mulgrave* by Gainsborough.

Canvases by the other great masters of the English portrait school hang in the dining room, to which the public is also admitted, while a final room on the third floor contains such *chef-d'oeuvres* as the Holbein portraits, the great Petrus Christus *Dionysius the Carthusian* and the two fine Memlings of the collection. In its diversity of schools, high quality and unrivalled setting, a visit to the Bache Foundation should prove sufficiently rewarding to elicit a large response on the part of the public.

The lack of an appropriate gallery for the presentation of exhibitions of modern art has long been felt in Washington, and thus it was that last May, under the leadership of Mrs. Dwight Davis, Mrs. George Garrett, Mr. A. Conger Goodyear and others, plans were initiated to create the first affiliate of the Museum of Modern Art of New York with a gallery of sufficient size to accommodate large exhibitions. With the encouragement of Mr. Duncan Phillips of the Phillips Memorial Gallery and Mr. Powell Minnerode of the Corcoran, who were consulted on the matter, the scheme developed and has at last matured in the form of a permanent building at the corner of Seventeenth and H Streets. The need for such an institution was the more felt in this city since the traveling Van Gogh exhibition, which, though shown in thirty cities throughout the United States, was missed by Washington for lack of an appropriate gallery.

Organized along similar lines as the New York Museum of Modern Art, the Washington Gallery plans to hold five or more exhibitions a year with the consultation and assistance of its parent institution, though, if the New York museum has a sufficiently important show it will be sent to Washington. Membership in the Gallery is divided into four classes: Subscriber, Annual, Patron and Sustaining Members, and will be actively invited for the support of the project after the current exhibition is under way. Privileges of membership, which vary with each class, include free admission to exhibitions in Washington and New York, invitations to private openings in both cities, receipt of bulletins of the Museum of Modern Art, free admission to lectures and free catalogues.

Plans for the Gallery itself have been made by the Washington architect, Edward Adams, who has remodeled a building to provide a main room, divided into two partitions and providing one hundred and sixty-nine feet of exhibition space. The decorations are of the simplest, the walls being covered with grey monk's cloth set off by modern pilasters in pickled pine, making a clean-cut background for paintings or sculpture. The large bay window in the front part of the Gallery holds an informal grouping of couches and arm chairs, while a sufficiency of seats will be scattered throughout the rooms for the comfort of visitors. These furnishings are of blond wood, modern in design, and introduce the innovation of changeable covers providing the note of color suitable to



EXHIBITED AT THE BACHE COLLECTION

ENTRANCE HALL OF THE BACHE MANSION; GOTHIC TAPESTRY AND ITALIAN PAINTINGS

the particular works on display and varying with each exhibition.

Two brilliant receptions marked the inauguration of the gallery which is now showing twenty-eight paintings, deriving from both public and private collections, by the recognized originators of modern art: Van Gogh, Cézanne, Seurat, Renoir and Gauguin.

From the New York Museum of Modern Art come some of its best known Cézannes, as well as the striking Gauguin *Head of a Tahitian* and *Fishing Fleet at Port-en-Bessin* by Seurat. Another famous Seurat, *Sunday Afternoon on la Grande Jatte*, has been lent by Mr. Adolph Lewisohn, the third being *La Parade* from the Stephen C. Clark Collection. *House on the Crau*, by Van Gogh, and Gauguin's *L'Esprit Veille* are from the A. Conger Goodyear Collection while Mrs. Dwight Davis herself has lent a landscape by Renoir. A further important canvas by this artist is one that figured at the great Renoir show at the Metropolitan last summer, *Au Moulin de la Galette*, lent by Mr. John Hay Whitney.



EXHIBITED AT THE BACHE COLLECTION

GREAT PAINTINGS BY REMBRANDT, VAN DYCK, HALS AND VELASQUEZ IN THE DUTCH ROOM

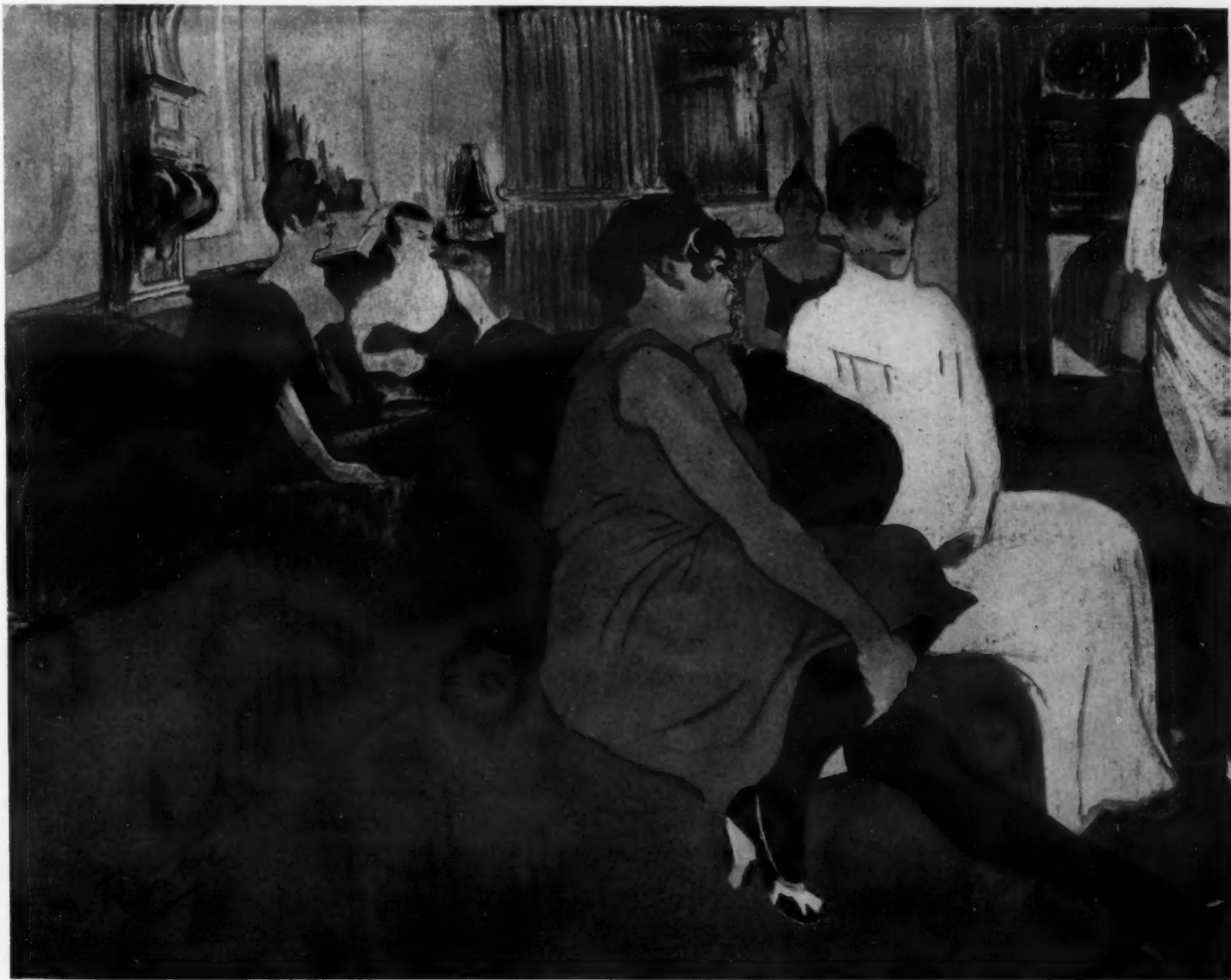
TOULOUSE-LAUTREC: REVELATION

His Place as a Great Painter Shown in the Current Exhibition

BY ALFRED M. FRANKFURTER

IT IS a Lucullan feast which Messrs. Knoedler are serving up in the shape of their current exhibition of paintings and drawings of Toulouse-Lautrec, one so deliciously inviting and at the same time so subtle that one trembles lest some of the guests use the wrong fork. For nothing is easier than to relish the piquancy

first affirmation on this continent of the enduring classical quality of Lautrec. I willingly admit that it is asking a great deal of the spectator whose entry into this exhibition is through a foyer hung with posters that immediately evoke the gas-lit gayety and the blaring can-can music of *fin de siècle* Paris, that all but ring with the hoarse



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TOULOUSE-LAUTREC'S MASTERPIECE, "AU SALON DE LA RUE DESMOULINS," VIEW OF A "MAISON CLOSE," PAINTED 1894

and palatability of Lautrec as a commentator and document of the most exciting phases of his age, of a period just gone by which is doubly intriguing because we, its immediate successors, have reconstructed its outlines not from literature but from hearsay. And it is quite as easy, in succumbing to this delightful stimulus toward the recall of the most sensuous images of that epoch, to neglect Lautrec as a *painter*—as a superb draughtsman and technician, as, above all, one of the great masters of pictorial form.

Americans, to be sure, have never had a fair opportunity of judging Lautrec, since those works on which a final evaluation of his *oeuvre* must be built belong, for the most part, to the museum of his native town of Albi. But the present exhibition has brought to New York fourteen paintings and eleven drawings from that source; combined with loans from native collections which do credit to American taste, the whole is sufficiently integrated to constitute the

contralto of Yvette Guilbert, to examine this art objectively as well as emotionally, but I warrant that the effort will be well rewarded.

Not that it is necessary to disassociate subject matter from the picture, nor even to relax one muscle of the sentimental embrace with which a modern public, already nourished by various other affections in the mauve decade—from Johann Strauss to Mae West, clings to Montmartre, the music halls and the *maisons* of the Parisian nineties. It requires only the realization that Lautrec was neither a caricaturist nor a social commentator, but that he was that rarest of working artists, a detached aristocratic observer, with an extraordinary gift of understanding of the formal possibilities of his medium and its technical execution.

That is why his greatness transcends the mere documentation of his period which, as a matter of fact, was easily accomplished by Guys and Gavarni, Daumier and Forain, certainly to the extent of



tophanes and *The Frogs*, the bitter, hard line of the analysis of human cheapness runs through Juvenal to Swift and culminates in the great observers of the nineteenth century, of whom Baudelaire, Balzac and Maupassant first come to mind, only afterward to remind one to the greatest of all and Lautrec's true parallel—Dostoevski. If aesthetic energy toward the use of vulgarity as artistic stuff has been more plentiful in the literary medium, there are nevertheless the examples of Hieronymus Bosch and Pieter Brueghel as painters who found the machinations of the Evil One in human form at least as interesting and perhaps more valuable as an object lesson than the aspirations of the human multitude toward eternal salvation.

Of this terrifying tradition, which might be called the poetry of vulgarity, Lautrec was the supreme prophet of his day. And the fact is that he lived in an atmosphere of it, constituted by his literary contemporaries and near-contemporaries, whom I have just cited and to whom must be added Verlaine, Huysmans and perhaps even Sardou, and by the occasional phases of Guys and Degas no less than by the frequent sordid moments of Gauguin and Van Gogh. Yet of them all Lautrec was the furthest advancing, deepest wounding, coldest blooded cynic; it was as though the ten centuries of noble *seigneurie* that stood behind him in his family line had equipped him with very nearly the sum of human experience to explore the lowest carnal depths of the individual in relation to life. Only such a microscope of aristocratic sensibility could (Continued on page 24)

(LEFT) "L'ANGLAISE DU 'STAR,' LE HAVRE," PORTRAIT OF A BARMAID, 1899;
(BELOW) OIL SKETCH FOR THE POSTER OF MAY BELFORT, CABARET SINGER, 1895

(LEFT) LENT BY THE MUSEE D'ALBI

(BELOW) LENT ANONYMOUSLY

veracity and the evocation of a contact with the life of the time itself. It is in the icily passionate objectivity of his art that Lautrec surpasses these and a hundred other painters of his day. Coldly, almost sneeringly aloof from the bourgeois *tranche de vie* realism instigated in painting by Courbet and in literature by Zola and, moreover, standing far atop the sweaty, workaday reportage which the artists just mentioned shared to some extent with Degas, Lautrec, from a height above the special kind of life that fascinated him, poked at it, so to speak, with the ever-present cane of one who was at once the aristocratic and the physically incapacitated bystander.

Whatever may have been the original impulse of his special case of the contemporaneously popular disease of *désenchantement de la vie*, whether it was merely the natural psychological result of his being crippled in boyhood or some pathology shrouded in mysteries which only the mighty metaphysician of Vienna can solve, the fact remains that they directed him toward an activity unique in the painting of his period. This was an occupation with vulgarity as aesthetic material—which may sound strangely paradoxical at first, but only seems so because of its rare, albeit classic, occurrence in different art forms. In truth the tradition is an old one, beginning with the Greek animal comedies: from Aris-



CONSTABLE AND THE LANDSCAPE

Exposition of His Influence on the Modern Realistic Paysage

BY MARTHA DAVIDSON

ENGLAND has a deceitful climate that easily turns a smiling countenance into stormy melancholia. A miller's son, with a deft hand for drawing, watched the changing moods of his country surroundings and, fascinated by what he saw day upon day, used his talent to describe them, altering none of their familiar characteristics. Thus John Constable ignored the traditions that bound his contemporaries, at home and across the channel, to the classical Italian landscape which was a reconstruction of nature according to a well-defined set of principles and to the orchestrations of nature that Rubens and his followers had developed from this Italian tradition. To show how much nineteenth century painting was revolutionized by Constable's intimate descriptions of landscape and the technique he employed, the Marie Harriman Gallery has assembled a group of paintings by this artist, whose centenary is being celebrated this year, and by various French painters of the nineteenth century.

It should be remembered that the autonomy of landscape as a subject for painting was a very late development in Western art which stressed an anthropocentric universe, contrary to the Far Eastern pantheism which very early gave rise to paintings in which nature and not man was the player. In the Occident, when nature was no longer introduced in terms of symbols it was relegated to the background as a setting for human activity whether earthly or extra-mundane. It was only in the seventeenth century in Holland that landscape was completely emancipated from its subordination to human representation and literary discipline. For the Dutch artists were satisfied to paint their native

surroundings, only sometimes imbuing them with the nostalgia of Romanticism. However, in England in the eighteenth century Gainsborough was still clinging to the Rococo dogma developed from

Rubens while Wilson was adhering to the Italian formulae. Constable's departure towards naturalism had first to be appreciated in France.

It is well-known how in 1864 Delacroix, after seeing several of the Englishman's paintings, temporarily removed his magnificent *Massacre de Scio* from the Salon and in four days repainted the background, producing a vast earth, a stormy

sea and a great, moving sky. But Delacroix, who is represented in the exhibition by *Arabs Resting*, 1858 (from the Cleveland Museum of Art), though encouraged in his use of natural color and emphatic brushwork, remained essentially a romantic in his vision. It was the Barbizon school, led by Theodore Rousseau who unfortunately is not represented in this exhibition, that, profoundly influenced by Constable, definitely broke with tradition, moved their canvases out into the open air and began to copy nature. *View of Rouen from Hill of Saint Catherine* (lent by the estate of Mrs. C. Rumsey), is still composed in the Italian tradition, although painted as late as 1833. However, examples by Millet and Courbet reveal, without the sentimentalism frequently present in the Barbizon paintings, the extent to which these artists went in their search for naturalistic fact.

The Impressionists went even further in their desire to perfect a scientific method of rendering the evanescent effects of light and atmosphere. Paintings by Sisley, Pissarro, Monet and Renoir may be compared with Constable's *On the Stour* (lent by the Phillips)



LENT BY THE WADSWORTH ATHENEUM

CONSTABLE: "RIPE CORNFIELDS," NATURE UNDISGUISED

SEURAT: "PORT EN BESSIN" SCIENTIFICALLY COMPOSED

EXHIBITED AT THE MARIE HARRIMAN GALLERY



New Exhibitions of the Week

A NEW SOLIDITY SHOWN IN THE OILS BY EARL KERKAM

EARL KERKAM, whose oil paintings are now on view at the Babcock Galleries, continues to show the same promise that he has manifested in his better known drawings. *Still-Life* and *Books, Flower and Shoe* present this artist in a new and congenial manner. The objects—a book, a shoe, an isolated flower, an old hat—are firmly drawn and richly painted in accordance with the tradition of Chardin which, however, is modified by Kerkam just as his wispy females, though thoroughly individual, recall the diaphanous creatures of Pascin.

In *Seated Figure* Kerkam has discarded the delicacy of his tapering forms to emphasize volume, and the skeletal structure of the body that generally is the basis for his drawings. If this new trend persists we may expect to find greater strength in Kerkam's paintings which already have a distinct charm in their soft tonalities and elusive atmosphere.

M. D.

CANVASES BY PAUL SAMPLE IN HIS MOST REALISTIC VEIN

AT THE Ferargil Galleries Paul Sample, whose *Barber's Shop* won an honorable mention at the Carnegie International last season, is showing his work of the past few years. Sample is a *genre* artist whose favorite subjects are the humble scenes of bucolic America—the little school house, the red barn, the highway blocked by nodding cattle, and the local diversions such as the town concert.

We have admired this artist's work before, because in it realism was tempered by the simplification and the reorganization of details, just as it is in *Freight Cars and Desert* which is included in this exhibition. But in many of the other canvases there is a disappointing preoccupation with factual minutiae. In the series of harbor scenes which were executed for *Fortune* magazine two years ago, this interest in objective fidelity gives the effect of photographic realism, an amazing accomplishment in respect to the technique but hardly worth the painstaking effort whose achievement lies within the sphere of another art. Each of the harbor scenes is portrayed from a bird's eye point of view. A careful skeleton is outlined in pencil before the application of a thin layer of pigment which has little tactile character or warmth of color.

In contrast to these detailed paintings there is *Storm Brewing*, in which the subject is more freely interpreted, simplified and dramatized. There is also *East Charleston School* which captures

that mellow tang of rural life that is so estimable in Sample's anecdotal painting.

Hanging in the same galleries is a large and heterogeneous collection of drawings and bookplates by contemporary American artists, varying as much in subject, technique and style as in quality. Beside the crisp pencil sketch of *Ship Detail* by Tom La Farge there is the soft, diffused and poetic *Abandoned Quarry* by Daniel Barber, the broadly drawn scene of a dejected figure seated on a park bench, by Henry Cobb, a wash drawing, *Banana Workers*, by Agnes Tate, a decorative composition rich in coloristic tones, and a sensitive head of a child by Bernard Lintott. These are the most outstanding drawings in the exhibition.

M. D.

AMERICAN PAINTERS IN A STIMULATING ANNIVERSARY SHOW

THE second Anniversary Show at the Walker Galleries presents its group of painters in an exhibition so well selected and hung as to make a delightful and stimulating view of the American scene within the limits of twenty or so paintings. A splendid painting by Joe Jones, called *Departure*, not included in his recent one-man show at the A.C.A. Galleries, shows his capacity to invoke a mood in subdued but strongly emotional color. Beside it hangs the frivolous and charming *Fashion Model* by Donald Mattison, with its interrelated and interwoven Baroque lines. Doris Lee, in contrast to the grim horror of her airplane painting bought by the Metropolitan Museum last year, presents an animated landscape in the freshest color and gay mood.

Breaking down all barriers of nationality is George Grosz's self portrait, a penetrating psychological study called *Remembering*, which presents the post-War soldier pondering the unforgettable memories of Armageddon, never far in the background of his consciousness.

This is a show which is so lively and so topical in interest that one would like to mention every picture. It makes America seem an exciting place in which to be living as well as to be painting.

J. L.

WATERCOLORS AND OILS BY AN ETCHER, EDMUND BLAMPIED

EDMUND BLAMPIED who is better known for his etchings and dry-points is being presented by the Mayer Galleries in an exhibition of watercolors and oils. All of the etcher's feeling for texture and concentration on line are visible in this group, in which the watercolors not only predominate but take precedence in interest. Blampied's work is endowed with sympathetic candor, whether he is drawing the agricultural horses for which he is famous, or whether he is describing a group of men in the throes of argument. He sees the figures in the act of making characteristic motions, and in his farm paintings one senses his delight in the earthiness of his subject. Some of the fire of Daumier enlivens the crayon and watercolors called *Little Politics* and *Estaminet Gaiety*, the latter a lively interpretation of dancing and carousing figures. There is a naturalness and spontaneous suggestion in the way he draws a figure, so that a direct connection



EXHIBITED AT THE FERARGIL GALLERIES

"FREIGHT CARS AND DESERT," SAMPLE'S CLARIFICATION AND SIMPLIFICATION OF REALITY

is established with the spectator. That his draughtsmanship seems so charged with significance relates back to his work as an etcher. The watercolors shown here add to his already firm reputation, with their delicate color and persuasive charm.

J. L.

THE OPENING OF A NEW GALLERY

THE Galerie Käte Perls of the Place St. Germain des Prés in Paris, formerly of Berlin, has just opened a branch in New York City. Dedicated to the exposition of modern French painters the Perls Galleries launch their agreeable quarters with a large selection of paintings and drawings by well known artists. Picasso is liberally represented with a dozen early creations, beginning with the dashing *Danseuse Espagnole*, a pastel that was executed in 1900, the year that Picasso made his first trip to Paris. The watercolor, *Les Danseuses du "Jardin de Paris,"* 1902, is so like the famous posters by Lautrec, who at this time greatly influenced Picasso, that it is easy to mistake the hand. *La Repas-seuse*, a pastel in blue and pink on deep blue paper, is a sketch of a dismal interior. It is a rare product of the Blue and Rose Periods, a restrained, poetic transfiguration of dull reality.

Another dozen paintings represent the recent activity of Utrillo. Still charming as views of the Parisian streets, pure and fresh in color, they are more automatic and less spontaneous than his earlier paintings. This is not true for the village scene by Vlaminck whose colors grow richer and whose palette knife continues to reinforce the organic vitality of nature. Nor is it true for the spirited watercolors by Dufy, the electrifier of the animate and inanimate, which are impudently abbreviated into decorative patterns. Several ephemeral watercolors by Marie Laurencin, recent gouaches by Chagall and three unusually soft and lyrical watercolors by Rouault complete this first exhibition.

M. D.

ALBERT STERNER: TECHNICAL FACILITY IN AN ACCOMPLISHED PAINTER

FACILE draughtsmanship and an easy handling of color mark the paintings by Albert Sterner which are now being exhibited at the Kleeman Galleries. Sterner selects such unspectacular subjects as a man sitting in a camp chair on a lawn, and with the decisive strokes of the experienced craftsman, who has gone through the process thousands of times before, he creates a scene which would seem to be dramatic. *Apple Pickers* portrays two boys who look into a wooden bowl holding the fruit of their labors. Something in their glance, something in the agreeable combination of colors is projected in a manner which arrests one's attention. This is true also of *Bend in the Road*, well handled from the standpoint of perspective and spatial values. *Leisure Moments*, attractive in color, and painted in a direct and simplified style displays Sterner's competence as a figure painter. The freedom of his draughtsmanship may be seen in the etchings, lithographs and drawings which hang in the print room of the galleries.

J. L.

FRANCOIS POMPON: NINETEENTH CENTURY ANIMAL SCULPTOR

THE recent "discovery" of the French *animalier*, François Pompon, who, four years after his death, is being accorded his first one man show at the Brummer Gallery, is surprising by the fact that this artist, born in 1855, was in no sense one of those forerunners of the sculpture of today whose work went unappreciated by his generation for its modernity. On the contrary, with few exceptions, Pompon's work is firmly rooted in the nineteenth century,



EXHIBITED AT THE KLEEMANN GALLERIES

STERNER'S "LEISURE MOMENTS," COOL COLOR AND FACILE HANDLING OF A CASUAL POSE

as stressed in the artist's portrait of his father which, in its superfluity of detail, appears at first glance to be a plaster cast from life. Likewise, his *Broken Egg*, scratched out of marble by some instrument of toothpick-like fineness, might well figure in a Victorian revival drawing room.

In later works Pompon's external technique took on the simplifications that subsequent years were to bring increasingly into vogue, though its underlying appeal is to lovers of animals. A *Golden Pheasant* in highly polished metal acquires the suave prestige of a handsome medium beautifully worked. There must also not be forgotten Pompon's striking life sized stone bull exhibited last summer at the Petit Palais *Maîtres de l'Art Indépendant* exhibition, shown here in small replica, and the *Polar Bear* from the Luxembourg, the plaster cast of which dominates the show.

R. F.

CECIL HUNT'S WATERCOLORS OF THE NEW YORK SKYLINE

IMPRESSIONS of America constitute some of the material for the delightful watercolors by Cecil Hunt now being shown at the Argent Galleries. That durable subject, the New York skyline, serves him for two of the most interesting examples, in which the perpendicular lines of buildings are the framework for what are predominantly studies of atmosphere. The Grand Canyon with its ever changing color and light and shadow is the subject of four watercolors which convey much of the grandeur of this region without the bombast which it so often inspires in the unwary painter.

By way of complete contrast there hangs in another room, the nursery decorations and other paintings of Frances de Forest Stewart. These are flat, pictorial interpretations of special interest to children, gay in their mood and direct in style. Panama paintings by B. Sturtevant Gardner fill another gallery. *Gaunt Trees* is a study of light as it strikes the grey trunks of trees in a grove, effective and well designed. Tropical foliage, with all its variation of form and color, appears in many of these paintings and is one of their most attractive aspects.

J. L.

RECORD OF THE WEST IN WATERCOLOR BY BESSIE ELLIS STOW

"AMERICAN TRAVELS" is the modest name which Bessie Ellis Stow gives to the exhibition of her watercolors now at the Studio Guild. And it is with this unassuming quality that she has ap-

(Continued on page 21)

ART THROUGHOUT AMERICA

CHICAGO: AN INTERNATIONAL BLACK AND WHITE SHOW

THE Sixth International Exhibition of Lithography and Wood Engraving which opened recently at the Art Institute of Chicago effectively sums up the general trends that are being pursued in the black and white mediums today.

The uniformly high quality of the exhibition was due to the limitation of entrants, for, of the twenty-four hundred entries a final process of elimination brought the total down to under three hundred prints. There is thus surprisingly little triviality in what has sometimes been termed the "lighter" medium, the works on view showing in many cases a revival of profound religious feeling. The wood block is still the preferred technique of the Orient and of Europe, while in America there has been an increasing interest in the possibilities of the lithographic stone. Likewise important is the decline in popularity of abstractions, which, if at all, are used as an accompaniment to direct representation.

Special mention should be made of the fine work, *Man*, for which Byron Thomas received the Mr. and Mrs. Frank G. Logan Purchase Prize. This is a strong and moving work executed with a brilliant proficiency of line and tone. Honorable mention was likewise awarded to Bruno Bramanti of Italy for his *Composition*, a scene from the life of Christ, to Nico Bulder of Holland for his *Christ and the Adulterous Wife* and to Käthe Kollwitz for her self portrait, *The Call of Death*. Another notable German artist to be drawn to this theme is Ernst Barlach who has contributed *The Tomb of a Child*. The great French artist, Matisse, represents his country with *The Woman with Cross*. Further interesting are the works of Castellón, in the Spanish section, and of Nicolai Fechin in the Russian.

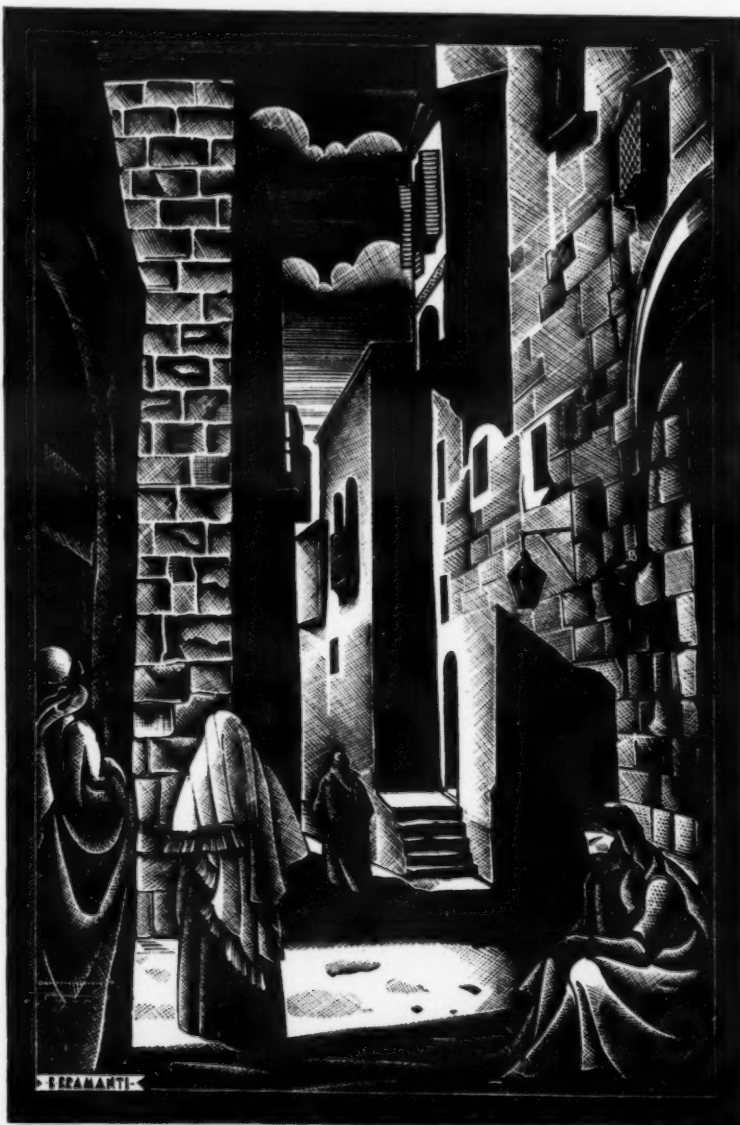
NEW YORK: PROMINENT ARTISTS TO SPEAK

THE program for the forty-fourth season of the League for Political Education has recently been announced by its new director, George V. Denny, Jr. Mr. Denny says that in response to many requests the League has scheduled a succession of lectures on the arts and sciences which are to be held at Town Hall, the series being entitled "Creative America." The daily program of morning lectures includes the names of three well known personalities in the world of art: Grant Wood, Richard Lahey and Tony Sarg. A talk on "Regional Art" by Mr. Wood is scheduled for January 4 while on February 4 Richard Lahey discusses "American Artists at Work." The back-stage intricacies of marionette production will be the subject of Tony Sarg's lecture which will be held on March 4.

WORCESTER: A GIFT OF AMERICAN AND ENGLISH SILVER

THIRTY-FIVE pieces of early American and English silver have recently been presented to the Worcester Art Museum by the Misses Paine in memory of their brother Frederick William

Paine. Many of these pieces originally belonged to their ancestor by the same name, an eminent Worcester Loyalist who served with the English during the Revolution. Records that this Dr. Paine ordered some silver from Paul Revere exist in the Revere ledgers owned by the Museum of Fine Arts in Boston. Fifteen of these original pieces are now exhibited and include a coffee pot, a tankard, a cann and a sauce boat. Likewise in the collection is an English tea caddy beautifully decorated with bright-cutting which was made by James Young of London in 1783-84. Further gifts, also in memory of the late Frederick William Paine come from his cousin, Miss Annie Weston, and consist of a fine nineteenth century American tea service by William Moulton of Newburyport and a silver soup tureen of Boston make.



EXHIBITED AT THE ART INSTITUTE OF CHICAGO
"COMPOSITION," A WOOD ENGRAVING BY BRUNO BRAMANTI

ROCHESTER: DRYER AND CORINTH

THE November exhibitions that are being held at the Rochester Memorial Art Gallery celebrate the works of the late Rufus Dryer, the painter and decorative artist who died in Paris last spring, and of Lovis Corinth, a leader of the modern German school. Corinth, like his contemporaries Liebermann and Slevogt, revolted from the romantic sentimentality of the nineteenth century German art and, under the direct influence of the French Impressionists, founded the modern school of painting in Germany. His important position in the art of his country has at last been recognized in America where this last year he was given his first one man show.

Corinth has been called an Impressionist and with equal sincerity has been numbered among the Expressionists, for his work presents a strange and forceful combination of both. Using the broken color of the first, he revealed, however, in a deeply emotional, mystic feeling more closely akin to the second. Twenty canvases, painted during the years from 1902 to 1925, give Gallery visitors an opportunity to judge for themselves this dynamic personality.

Rufus Dryer, a native of Rochester, worked for several years in New York with Robert Henri before taking up his permanent residence in Paris. Due to this voluntary expatriation his painting, greatly esteemed in France, is but little known in America. The exhibition covers the development of his very personal manner from his early days through a later cubistic and School of Paris phase, to the fully realized, mature style in which he was working at the time of his death. Paintings—portraits, figure subjects and landscapes—and decorative screens comprise the majority of items in the exhibition and prove Mr. Dryer to have been a very versatile and facile worker.

NORTHAMPTON: ADDITIONS TO THE FAR-EASTERN DEPARTMENT

AN important gift of Chinese ceramics and bronzes has been recently placed on exhibition at the Smith College Museum of Art, to remain through November. The porcelains, jades and bronzes, some thirty-three in number, come to Smith College through the bequest of Mrs. Blanche Wheeler Williams of Boston. A number

of these have already been displayed at the Fogg Art Museum and the Museum of Fine Arts at Boston; others are being shown to the public for the first time.

Particularly important is the group of pottery and porcelains. These offer a considerable variety in material, type, and period, and range from the pre-Christian era to the eighteenth century, perhaps the culminating period in the production of fine porcelain.

The earliest ceramic in the Smith College group is a Han wine jar of reddish pottery, upon the shoulder of which appears a hunting scene in relief. The grey-green glaze on this rugged jar has taken on a strikingly beautiful iridescence.

The greater delicacy of material and workmanship achieved by the Chinese potter during subsequent centuries is apparent in the slender, bottle-shaped vase of ivory-white Ting ware, dating from the Sung period. For decoration, the ceramist has engraved upon the paste itself a foliate pattern which is visible through the translucent glaze.

Considerably sturdier in appearance is a tall blue and white Ming vase, decorated with figures in a landscape. Flaring porcelain beakers in white combine an under-glaze blue with enamels in the five colors to produce the design of chrysanthemums, pomegranates and birds. Several of these vases are marked with the double ring in blue under the glaze. The charming symbolism of the East appears in one of the blue and white "hawthorn" jars (so called), ever popular for holding sweets and ginger at the New Year celebration. White



RECENTLY ACQUIRED BY THE SMITH COLLEGE MUSEUM OF ART
BRONZE T'ANG MIRROR, SYMBOLIC FIGURE DECORATION

sprays of the wild plum, first bloom of Spring, are scattered over a ground of marbled blue. Darker lines break up the blue ground suggesting cracked ice, and we have the plum blossoms falling on the breaking ice as a symbol of returning Spring.

One particularly handsome cylindrical vase is in the shining "mirror black" ware made under K'ang Hsi. The brilliant peacock blue of another monochromatic vase contrasts interestingly with the mottled blues and greens of a *flambé* piece. The base of the latter bears the seal of Ko Ming-hsiang chi. Other vases and lanterns in soft paste, in enamel, and in translucent porcelain, round out the group. Serving as a foil to these fine porcelains are pieces in jade, in lacquer and in bronze.

Significant among the bronzes is a late T'ang mirror distinguished for its rich patina and delicate relief. Upon the back is summarized in concentric decorative bands the entire system of Chinese geomancy. The animal symbols of the Four Quadrants, the Eight

Diagrams so miraculously revealed to Fuh-hi, and the Twenty-eight constellations are encircled by an inscription which tells the beholder that the mirror is all-powerful, possessing attributes of both heaven and earth, and that only if posterity treasures it, will happiness and dignity come.

Of special interest during November are several outstanding pieces of Chinese sculpture lent by Yamanaka and Company of New York, which are being exhibited along with the porcelains. These include a polychromed stone head of Kwan-yin, an impressive stele

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NEW HAVEN: GIFT OF PAINTINGS FROM THE ABBEY COLLECTION

THE large personal collection of the American artist, the late Edwin Austin Abbey, has been presented to the Yale Gallery of Fine Arts, according to a recent announcement. The collection consists of a hundred or more paintings and sketches by Abbey and about eight hundred original drawings, mostly his well known illustrations for Shakespeare's plays. In addition to Abbey's own work there are several Italian Renaissance panels and many paintings, sketches in oil, and drawings by Abbey's friends and contemporaries. These include portraits by the late John Singer Sargent and other Royal Academicians. Among the drawings are works by Sargent, Alfred Parsons, Charles Keane, George Frederick Watts and Turner, the latter bearing a notation by Ruskin.

The collection comes to the University from Abbey's London residence, "The Lodge," Chelsea, where for many years the most distinguished artists and connoisseurs of England and America gathered to share the hospitality of Mr. and Mrs. Abbey. The artist's reputation in America was equalled in England. In 1901 he received the commission to execute the official painting of the coronation of Edward VII and Queen Alexandra, and the Peers' Gallery in the House of Lords was decorated under his supervision. Abbey, who was a member of both the National and the Royal Academies, is represented in many museums in this country and by the Holy Grail series in the Boston Public Library and mural decorations in the Capitol at Harrisburg, Pennsylvania. He died in 1911, and in 1897 Yale conferred upon the artist the honorary degree of Master of Arts.

After the collection, which also includes prints, photographs, and miscellaneous papers, is catalogued, an important retrospective exhibition will be held in the Gallery of Fine Arts.

Rouault: Stained Glass in Paint

(Continued from page 8)

twenties, joined the Indépendents and in 1905 exhibited with the Fauves whom he soon renounced. This was the only movement the artist ever joined and since leaving it he has remained a solitary figure.

A rather unadventurous career, yet each step has left its indelible mark on Rouault's art. The mediaeval mysticism of the stained glass windows was augmented by the sentimental mysticism of Moreau and the religious faith of his friends while the Fauves—their rebellion against the academy, their bold defense of personal expressionism, and the particular style they evolved—doubtlessly helped determine Rouault's direction although, since the turn of the century, his work had already anticipated the movement. From the print collection of his grandfather he had learned the power of Daumier's deformations, the fascination of the human form resolved in bulky masses, ungainly and pathetically ludicrous. From Rembrandt he learned the mystery of light and shadow.

How brilliantly these threads of inspiration have been interwoven in the art of Rouault can be seen in the paintings exhibited at the gallery. Religious subjects have been essayed by other modern artists, though infrequently, but Rouault alone can paint the Man of Sorrows or Christ Crucified with unalloyed conviction. Compared with the sentimental decorative versions by Maurice Denis these resurrect the dynamic intensity and the pure piety of the mediaeval artist. The same ardent spirit and sympathetic color—a combination emphasized by the brilliant stained glass colors and the India ink lines which both lacerate and imprison the forms—is evident in profane as well as in religious subjects. *Man of Sorrows* (lent by Walter Pach), and *The Old Clown*, ca. 1917, are created by the same impulse. The first is a ceramic *tondo* painted between 1907 and 1911 when Rouault, together with several of the Fauves, occasionally decorated ceramics which were executed by Methey. Rouault is a versatile technician whose individual experiments with oil on paper have produced marvelously sonorous effects that are especially beautiful in the paintings done during the war. Oil, thinned until it approximates watercolor, is placed color over color so that the light seems to penetrate the painting as it does stained glass, lending it the same mystic aura.



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The Art News of London

A SUCCESSION of surprises await the gallery goer at the present exhibition of the London Group at the New Burlington Galleries. Here Ethel Walker, an artist known primarily for her substantial works in oil, has produced a life sized portrait bust that is most arresting. The character of the sitter, Gabriell van Schall, has been deftly set forth in large planes and simplified surface modeling, though a painter's interest in feature rather than in structural contour is still evident. However, the general result is successful enough to elicit hope of future contributions in this medium. Another work of unsuspected qualities is the *Portrait of Geoffrey Whitworth* by the late, distinguished critic Roger Fry. This is not only an excellent likeness, but the head is realized with a firm simplicity which belies the sometimes uncertain values of other parts of the canvas. The importance of this inseparable interrelation of tone and color may be fully appreciated in the brilliant handling of the values of Steer's fine watercolor, while Ivon Hitchens and Victor Pasmore have likewise produced satisfactory results, the former with *Sun Bather* and the latter with *Still-Life*. A sculptural solidity may be seen in William Coldstream's portrait of W. H. Auden.

IN KEEPING with the celebrations of conversations pieces and Victorian life of the past season an exhibition of English paintings covering the years between 1827 and 1870 has opened in Birmingham. An effort has been made to present works which are historical documents of the time rather than those reflecting the prevailing moral or sentimental spirit which has come to be associated with these years. While there are a few examples of the latter, such as Millais' *A Flood*, a canvas depicting a baby in its cradle borne on a tide of destruction, many others are of genuine historical value, both as to costume and mode of life. Family groups predominate, though scenes of railway carriages, seaside resorts as well as hunting and fishing parties suggest the pastimes of these early Victorians. *Family Group at Baddesley Clinton Hall, Warwickshire* has the sedate opulence of a century untroubled by war, the machine age or class consciousness. The individual portraits are, on the whole, a continuation of the traditions of the preceding century, though the greater mental and moral limitations are manifested in the tightness of the design and in an increasing hardening of the forms.

THE seven day sale of the famous Clumber Library, property of the Earl of Lincoln, which was recently concluded under the management of Messrs. Christie, brought a grand total of £15,714, a sum far exceeding expectations. This was largely due to the local interest of the lots, many of which fetched better prices here than would normally be brought in London. A magnificently bound series of engraved portraits by Van Dyck and a series of publications by the Aldine Press were among the works that attracted particular attention.

KEEN interest in the world and its inhabitants is the pre-dominating quality of the paintings by Matilde Jokl-Sartori, a one man show of whose works opens the London season of the Goupil Gallery. Italian by birth and Austrian by marriage, this painter combines characteristics of both nationalities and shows an observation too absorbed in its subject to be distorted by mannerisms. Continental views predominate, though a sense of composition and pattern used for its own sake is not lacking in such still-lives as *The Chinese Vase* and *Cauliflower*.

FOUR rooms of Usher Art Gallery in Lincoln are devoted to works of Peter de Wint, the early nineteenth century painter whose talent is so closely associated with the Lincolnshire countryside. Over two hundred exhibits include examples in oil and watercolor as well as a collection of mementos connected with the artist himself. The importance of the exhibition, whose canvases were for the most part privately loaned, may be judged by the fact that no less than thirty-eight of the rare de Wint oils are on view. These include portraits and landscapes in which we find harmoniously combined both Dutch and English characteristics. *Newport Arch, Lincoln* is deserving of special comment for its fine integration of the pictorial qualities of the scene, reminiscent of Guardi.



EXHIBITED AT THE STUDIO GUILD

BESSIE ELLIS STOW: "JOSHUA TREES, MOJAVE DESERT"

New Exhibitions of the Week

(Continued from page 15)

proached scenes of such magnitude as the mountain ranges of the Colorado River and the canyons of Death Valley. The result is a really delightful record of her travels, vastly more successful in their delicate color than the more ambitious works of painters who have been overpowered in the presence of scenic wonders. She has captured the purple shadows of the Mojave Desert, and has felt the magical delicacy of mountain color as well as their bolder aspects. Again her version of Central Park from a high floor of a nearby building succeeds, because of its sensitiveness to the less obvious qualities, where many a painter has attempted an overdramatization of the subject and failed. It would seem a safe rule not to try to outdo reality.

J. L.

ROUNABOUT THE GALLERIES: THREE NEW EXHIBITIONS

MR. AND MRS. DUDLEY MURPHY present a joint exhibition of their paintings at the Fifth Avenue Grand Central Galleries. Studies of flowers predominate in the work of both of them, accurately observed and painted with the affectionate regard for their subjects peculiar to genuine flower lovers. Two watercolors of petunias by Mrs. Murphy attest the fragile and beautiful forms of these once despised blooms. More vigorous in style are the oils of Dudley Murphy whose special interest seems to be peonies, which he paints in all their gaudy ostentation. The texture of his backgrounds is always interesting, wide variation being achieved by using combinations of planes to break the smooth surfaces. A few landscapes, notably *Cocoa Palms*, are rhythmically composed with an eye for achieving depth and a sense of distance.

THE Arden Gallery currently presents a group of paintings and drawings by Angèle Watson, the Belgian artist who studied in England with Sir William Orpen. She is concerned exclusively with portraits and flower still-lives which are painted with a predominant interest in decorative pattern made emphatic by the consistently flat background against which the figures and objects are starkly outlined without the aid of any imaginative accessories. While the static character of the portraits is unsuitable to the painting, *Ted Shawn In Dance St. Francis*, it has a particular charm in the drawings. A soft grey line carefully models the heads, line blending into mass. A slight stylization of the features, particularly of the large almond eye, endows all alike with a wistfully pensive expression which is especially felicitous in the portrait of the Negro, a favorite subject of this artist.

A GROUP of very appealing watercolors of Nantucket done in small scale by Doris Riker Beer is currently being shown at the establishment of Alice Beer. They reflect the island, which with the enchantment of its sea life and the traditional charm of its old houses takes a devoted section of the population back to its shores every summer throughout generations. Particularly good pictorially is *Clock Tower*, a view of the town as it mounts the hillside and is climaxed by the tower at the top.

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News in the Auction World

THE election of new officers and management of the American Art Association-Anderson Galleries, Inc., and the formation of a new auction house by the former officers of that organization are the important development of the week and one which will be of deep interest to every collector, museum official and dealer.

Mr. Mitchell Kennerley, the newly elected President of the American Art Association-Anderson Galleries, Inc., is well known to international art circles as the owner and head of the Anderson Galleries from 1915 until its merger with the present organization in 1929. Together with him, Mr. Milton B. Logan was elected Secretary and Treasurer of the American Art Association-Anderson Galleries, Inc., the new officers taking their positions immediately following the annual meeting of the corporation on November 12 last. Mr. Kennerley has brought with him to his new post a great part of the staff of the old Anderson Galleries, including Messrs. A. N. Bade and E. H. Thompson as auctioneers, who will conduct the full schedule of sales. Aside from these, there is announced that early in 1938 the American Art Association-Anderson Galleries will sell the famous library of the late Cortlandt F. Bishop, one of the finest private libraries of its kind in America today. Comprising over three thousand volumes, it contains early mss. and printed books that are world famous, first editions of English, French and other classics, rare autographs and magnificent examples of the art of binding dating from the sixteenth century onward.

Meanwhile, on November 13, the formation of the Parke-Bernet Galleries was announced by Messrs. Hiram H. Parke, former President; Otto Bernet, former Vice-President; Edward W. Keyes, former Secretary and Treasurer; and other former employees, of the American Art Association-Anderson Galleries, with quarters in East Fifty-seventh Street, to manage sales of art and literary property. Mr. Parke, whose twenty-five-year long association with the American Art Association-Anderson Galleries has made him a familiar figure to the art world, heads the new organization, the other directors of which are Gustavus T. Kirby, Mr. Bernet, Arthur Swann, Edward W. Keyes and Leslie A. Hyam. Plans of the Parke-Bernet Galleries for conducting public sales will be announced shortly. Sales are being booked at their present address, but it is felt that these galleries will not be adequate for very long in view of the sales now in preparation. The first auction is scheduled for the early part of December.



FONDA SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

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COMING AUCTIONS

Fonda French Furniture and Decorations

FINE French eighteenth century furniture and other appointments for interiors belonging to Mrs. Henry Fonda (formerly Mrs. George T. Brokaw) and Mrs. Mortimer W. Loewi and including part of the collection formed by the late Mrs. Francis Key Pendleton, with property of other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries on the afternoons of November 26 and 27, following exhibition daily from

November 20. The Louis XV, Louis XVI, and Directoire periods are represented with commodes and tables in walnut, beechwood, the various fruitwoods, acajou, and kingwood, seating furniture in needlepoint and silk fabrics, and a number of pieces with the characteristic softly lacquered frames.

A number of fine tapestries are included in the sale, notably a Louis XII Flemish hunting tapestry depicting huntsmen and hounds setting upon a wild boar; lizards, a porcupine, and other animals animate the foreground, and a bull and leaping goat represent the zodiac signs of Taurus and Capricorn. A boar hunt is also effectively used in the painted decoration of a pair of rare Nevers polychrome faience covered vases of about 1700. The Oriental rugs of the sale present some very fine examples of which the most important is an antique North Persian twenty-seven-foot triclinal carpet of superb quality with a Joshaghan floral trellis covering the midnight blue field.

Some of the most important items of furniture in the sale include two Louis XV kingwood signed commodes by J. C. Ellaume who obtained his master's papers in 1754, a pair of Louis XV needlepoint-covered walnut armchairs by Gérard Peridiez who is represented in the Louvre, and a Louis XVI *laqué* suite of a pair of deep armchairs and a settee covered in rose silk velvet.

An Aubusson tapestry of the Louis XV period woven with a group of idealized rustics tending sheep and goats, with a Roman aqueduct in the background; a Brussels Seventeenth century tapestry, *The Finding of Moses*, an antique Chinese animal rug with gray field woven in shades of blue with the Eight Horses of Mu Wang; a semi-antique Fereghan carpet with *mina khani* pattern and a Persian silk carpet with tawny orange field, both with inscriptions woven in the borders; and a Louis Philippe Aubusson carpet with maroon field patterned with pastel flowers and foliage are of note.

The silver of the sale is largely Georgian with some French pieces, among which a set of thirty-six forks and thirty-six knives from a service made in Paris for Emperor Menelek II of Abyssinia and bearing the royal cipher is of interest. The table porcelains include a set of twenty-one fine Copeland Spode "jeweled" soup plates and fourteen Crown Imperial decorated place plates. Outstanding among the decorative objects are a Dresden finely decorated and crested table garniture, a Paul Manship bronze statuette of an Indian girl, and a pair of Meissen porcelain figurine candlesticks after the famous Kändler.

Smith Library of Rare Editions & Fine Books

THE very rare first edition of Edgar Allan Poe's *Al Aaraaf, Tamerlane, and Minor Poems* in company with other desirable first editions and many important colored plate books, all collected by the late George Campbell Smith, Jr., of New York, will be dispersed at public sale at the American Art Association-Anderson Galleries on the evening of November 23 and both afternoon and evening of November 24, by order of the executors of the estate, following exhibition daily from Friday, November 19. Probably not more than one hundred copies of Poe's *Al Aaraaf* were originally printed and the present copy is one of only ten copies actually known to have survived and but the second in original boards to appear at public sale in America since 1920. Another important collector's item in the sale is the first octavo edition (rarer than the famous folio edition) of John James Audubon's *Birds of America* which in the original parts with the one hundred original printed wrappers and despite its fragile format has survived, almost incredibly, the period of ninety-seven years in immaculate condition.

Among the wealth of fine literary items appearing all through the three sessions of sale, further noteworthy items are first editions of Alken's colored-plate sporting books and a set of "firsts" of Surtees' *Sporting Novels*; a complete set of William Combe's *Tours of Dr. Syntax* with the colored aquatint plates by Rowlandson and other artists; the Poe autograph manuscript of *To the River*; books with illustrations by George and Robert Cruikshank and original drawings; a complete set of the Kate Greenaway *Almanacks*; a group of original drawings and caricatures by John Leech together with examples of his published work and a similar Thomas Rowlandson group; and a fine group of Walt Whitman books and manuscripts.

A very interesting and unusual note is injected into the sale by the inclusion of the George Campbell Smith collection of English early nineteenth century jigsaw puzzles, French peep shows or *optiques*, and panoramas by great illustrators and caricaturists including specimens from the famous Desmond Coke collection.

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Constable and the Landscape

(Continued from page 13)

Memorial Gallery), in which a heavy, white impasto gives the effect of moving light, diffused forms, and penetrable atmosphere. The brown tonalities, however, recall the influence that the pure, blazoned colors of Turner had on the Impressionists. Some of the difficulty that visitors will have in tracing the continuity of landscape painting from the work of Constable arises from the exclusion of this forerunner of Impressionism and modern painting.

A fairly undistinguished landscape, *Sainte-Victoire*, by Cézanne, and an exquisitely composed scene, *Port-en-Bessin*, by Seurat, demonstrate how these reactionaries to the transitory nature of Impressionism turned, each in his peculiar architectonic style, from the accidental and the incidental to fundamental form, monumental structure, and classic balance. A later step towards the imagined landscape, towards a nature modified by the personal expressionism of the artist, is exemplified by Henri Rousseau's *Rendezvous in the Forest*.

The paintings chosen for exposition vary greatly in quality, from Degas' inferior *Children in the Park* to Constable's delightful, small canvas, *Ripe Cornfields* (from the Wadsworth Atheneum). The latter is strangely on the crossroads between Breughel and Van Gogh, a perfect example of the Western artist's late recognition of and admiration for the simple beauty of an undisguised nature. M. D.

Toulouse-Lautrec: Revelation

(Continued from page 12)

demonstrate the extent it did of human uncleanness, of the abysmal ugliness to which life could sink and the putrefaction of the flesh it touched.

But how the man shows us this! Not by the literary, illustrational method which would have been so easy and so quick to find, but in the uncompromising terms of paint and nothing else. Look at his masterpiece, *Au Salon* (its full title—why not?—*Au Salon de la rue Desmoulins*)—at the lascivious abandon and yet the enchained weariness of these members of the oldest profession, at the grinding cacophonies of color and the falsity of the pseudo-Mooresque arch! Look at the bare cheapness and the essential viciousness of the cellar of life, disdained by the very life whose superstructure rested thereon! Here is the first artist to perceive the opportunities which color offers to record the violent dissonances of life itself: with these tawdry pinks and roses and greens of the elegant salesroom of the *maison close*, Lautrec prophesied the whole great vulgarity of the twentieth century from the soda fountain and Hollywood to Brown Shirts and the dictatorship of the proletariat.

After this epic, croaking Greek chorus one should focus upon a close-up, the wonderful bust portrait of *L'Anglaise du "Star," Le Havre*, the barmaid of whom Lautrec became enamored on one of the wild alcoholic journeys of his later career, for this picture is perhaps the highest technical point he ever attained. The three-quarter profile of the impudent head, its readily fixed grin spreading and deliberately hinting at the sing-song cockney language which it gave forth, is blocked in by an almost imperceptible series of delicate glazes, one pulled over the other, all enclosed within vigorous outer boundary lines that look as if they belonged high up on the wall of a *quattrocento* fresco. The lurid cosmetic color of the face, the assaulting cheapness of her clothes are seen against a background in which violet blues and emerald greens combat each other not only tonally but in a never ending conflict of cross-hatched lines.

From such an apotheosis of the painter, it is well to go to his lighter vein for a closing observation. The few joys that could have come to this incapacitated onlooker at the dance halls and cabarets must have numbered chiefly the sense of participation he derived from these announcements of the actresses whose every move he followed. And in the wonderful oil *esquisses* for the posters of Jane Avril and May Belfort, he does indeed recapture something of the *élan*, false and manufactured though it was, of a period which is the more enchanting today for the sound of the can-can music and the sight of the mirrored quadrille in the far, far distance, alongside the ever present indication of the precise human value of these women as mere flesh, nothing more and nothing less. Yet to an age that in a short time will probably be able to know Yvette Guilbert only on the gramophone, these may be very nearly as valuable as the moments in which Lautrec is one of the immortal cynic-tragedians of the human race.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	Hebald: Sculpture	to Nov. 29
Ackermann, 50 E. 57.	Peter Scott: Paintings	to Dec. 1
American Academy, 633 W. 155.	Vedder: Memorial Show	to April 3
American Place, 509 Madison.	Paintings	to Dec. 27
American Woman's, 353 W. 57.	Paintings and Sculpture	to Dec. 1
Architectural League, 115 E. 40.	Kimón Nicolaides: Watercolors	to Dec. 4
	W. A. Dwiggin: Illustrations	to Dec. 4
Argent, 42 W. 57.	Hunt; Stewart; Gardner: Paintings	to Nov. 27
Artists, 33 W. 8.	Paintings by James Sterling	to Dec. 4
Art Students' League, 215 W. 57.	Members: Graphic Arts	to Nov. 27
Babcock, 38 E. 57.	Earl Kerkam: Paintings	to Nov. 30
Boyer, 60 E. 57.	Eilsbemi: Paintings	Nov. 22-Dec. 11
Brooklyn Museum.	New Rooms; American Impressionists	to Nov. 28
Brummer, 53 E. 57.	François Pompon: Sculpture	to Dec. 31
Buchholz, 3 W. 46.	Lehmbruck: Sculpture	to Nov. 29
	Modigliani: Drawings	to Nov. 29
Carstairs, 11 E. 57.	Berthe Morisot: Seven Mediums	to Dec. 4
Contemporary Arts, 38 W. 57.	Herbert Barnett: Paintings	to Dec. 4
Decorators Club, 745 Fifth.	Howard: Paintings	Nov. 22-Dec. 9
Decorators Picture, 554 Madison.	Rooms for Paintings	to Dec. 4
Downtown, 113 W. 13.	Dorothy Varian: Paintings	Nov. 23-Dec. 11
Durand-Ruel, 12 E. 57.	Thalia Malcolm: Paintings	to Dec. 11
Durlacher, 11 E. 57.	Old Masters: Drawings	to Dec. 11
East River, 358 E. 57.	Small Modern American Paintings	to Nov. 27
Federal Art, 225 W. 57.	New Jersey and New York Painters	to Nov. 24
Ferargil, 63 E. 57.	Paul Sample: Paintings	to Nov. 29
Fifteen, 37 W. 57.	Agnes Richmond: Paintings	to Nov. 27
Findlay, 8 E. 57.	Laurencin: Paintings	to Nov. 30
French Art, 51 E. 57.	Modern French Paintings	to Dec. 20
Freund, 50 E. 57.	Arnold Wiltz: Paintings	to Nov. 24
Grand Central, 15 Vanderbilt.	Saul Raskin: Paintings	to Nov. 27
Grand Central, 1 E. 51.	Mr. and Mrs. Dudley Murphy: Paintings	to Nov. 27
Hammer, 682 Fifth.	Fabergé: Jewelry	Nov. 22-Dec. 22
Harriman, 63 E. 57.	Constable and the Landscape	to Nov. 30
Harlow, 620 Fifth.	Prints by Twelve Modern Masters	to Dec. 1
Keppel, 71 E. 57.	Prints by Old Masters	to Nov. 30
Kleemann, 38 E. 57.	Albert Sterner: Paintings	to Nov. 30
Knoedler, 14 E. 57.	Toulouse-Lautrec: Paintings	to Dec. 14
Kraushaar, 730 Fifth.	Henry Schnakenberg: Paintings	to Dec. 4
John Levy, 1 E. 57.	Old Masters	to Nov. 29
Julien Levy, 15 E. 57.	Blume: Painting	Nov. 24-Dec. 14
Lilienfeld, 21 E. 57.	Old and Modern Masters	to Dec. 1
Macbeth, 11 E. 57.	Lorenzo Hatch: Memorial Exhibition	to Nov. 29
Matisse, 51 E. 57.	Rouault: Paintings	to Dec. 4
Mayer, 41 E. 57.	Edmund Blampied: Paintings	to Dec. 4
McMillen, 148 E. 55.	Italian Furniture	to Jan. 1
Metropolitan Museum of Art	Rugs and Carpets	to Dec. 5
	Excavations at Nishapur	to Dec. 12
Metropolitan, 27 W. 57.	Czedeowski: Paintings	to Dec. 15
Midtown, 605 Madison.	Meltsner: Paintings	to Dec. 1
Milch, 108 W. 57.	Contemporary American Paintings	to Nov. 30
Montross, 758 Fifth.	American Artists: Paintings and Pottery	to Nov. 27
Morgan, 106 E. 57.	Jean Charlot: Paintings	to Nov. 27
Morgan Library, 29 E. 36.	English XIX Century Manuscripts	Nov. 23-Jan. 31
Morton, 130 W. 57.	Block; Rosenbaum: Paintings	to Nov. 29
Museum of Modern Art, 14 W. 49.	Edmondson: Sculpture	to Dec. 1
	American Paintings for Paris	to Dec. 14
Museum of the City of New York.	Berence Abbott: Photographs	to Dec. 6
National Arts Club, 15 Gramercy Park.	Burlingame: Paintings	to Nov. 30
Neumann, 509 Madison.	Max Weber: Paintings	to Nov. 27
Newhouse, 5 E. 57.	Sporting Paintings	to Dec. 11
New School, 66 W. 12.	Sid Gotcliffe: Linoleum Cuts	to Nov. 24
New York Public Library.	100 Books and Manuscripts	to Nov. 30
Nierendorf, 21 E. 57.	Carl Hofer: Paintings	to Dec. 4
Park, 48 E. 50.	Joel Levitt: Memorial Exhibition	to Dec. 5
Partridge, 6 W. 56.	English XVIII Century Furniture	to Nov. 30
Passedoit, 121 E. 57.	Group Show: Sculpture	Nov. 22-Jan. 1
Pen and Brush Club, 16 E. 10.	Paintings by Members	to Nov. 30
Perls, 32 E. 58.	Modern French Paintings	to Dec. 31
Progressive Arts, 428 W. 57.	Peggy Maguire: Paintings	to Nov. 27
Rehn, 683 Fifth.	Mangravite: Paintings	to Dec. 4
Reinhardt, 730 Fifth.	Mestchersky: Paintings	to Nov. 30
Rockefeller Center, 610 Fifth	Society of American Etchers: Prints	to Nov. 30
Schaeffer, 61 E. 57.	Frans Hals: Paintings	to Nov. 23
Sterner, 9 E. 57.	Lintott: Paintings	to Nov. 27
Studio Guild, 730 Fifth.	Cockcroft: Paintings	to Nov. 27
Sullivan, 460 Park.	Boris Chaliapin: Paintings	to Nov. 30
Tricker, 19 W. 57.	Sarah E. Hanley: Paintings	to Dec. 3
Uptown, 249 W. End.	Charles Harsanyi: Paintings	to Dec. 3
Valentine, 16 E. 57.	Picasso: Paintings	to Dec. 1
Walker, 108 E. 57.	Second Anniversary Show of Paintings	to Nov. 28
H. D. Walker, 38 E. 57.	Arthur Maurer: Paintings	Nov. 22-Dec. 11
Westermann, 24 W. 48.	American and European Paintings	to Jan. 1
Weyhe, 794 Lexington.	Collected Prints and Drawings	to Dec. 1
Whitney Museum, 10 W. 8.	American Paintings	to Dec. 12
Wildenstein, 19 E. 64.	David-Weill Collection	to Dec. 11

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This superb burl walnut desk, from Ackermann Galleries, was made for an architect circa 1710. Its hinged rising top is released by a push button and adjustable to any angle by a ratchet support. The elaborate interior fittings include various compartments and secret drawers.



Made in one piece, this mahogany bureau on its carved stand comes from Edwards and Sons, London. It has the fine carving of shells of the Chippendale period. The drawers are oak lined and have the original handles, and with the lifting handles at the ends it probably dates circa 1750.



The small walnut bureau from Mallett and Sons, London, was made circa 1690. It is an early example of this type, as shown by the slightly overhanging top section which served as a writing desk when open.



The William and Mary walnut bureau desk from French and Company is beautifully decorated with veneer of unusually fine grain. The shelf on the top of the desk is narrow at this period, preceding its use for ornaments.

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